

The Kempe Trust
Registered Charity No. 1014062



Annual Report
2017

Report from the Chair

Elizabeth Simon

Welcome to this third Annual Report of the Kempe Trust, and my first as Chair.

There are two outstanding pieces of good news in this Report. The first, presented by Philip Collins, is the news that we have been given a legacy of some quarter of a million pounds by one of our late Supporters, Frances Graves. As former Members of the Kempe Society and now Trust Supporters will recognise, this gift is a tribute not only to the success of Philip and Janette with Adrian, John and colleagues in developing the Society into an effective body for supporting Kempe's art and legacy, but also to the way Philip has, over the years, with his encouragement and friendliness, made us all feel part of a valued family.

The second piece of good news is described by Adrian Barlow and is the work well in hand by him of two (!) books on C E Kempe, his life, art and legacy. These will be a major contribution to our aim of increasing knowledge and appreciation of Kempe's work and I am very pleased that the Trust is supporting him to include illustrations of the highest quality. We have had our frustrations, too, notably in connection with All Saints, Lindfield and their Kempe bells, on which I have given a brief report. We had a splendid Supporters day in York in September, described by Philip in this Report. Two mini lectures on stained glass in the Minster and two excellent talks in The Belfry from Adrian - what more could a Trust Supporter want? – well, perhaps fine company and refreshments as well. All these were organized for us by Pamela Martin and we are all hugely grateful to you, Pamela.

On behalf of all the Trustees, I thank you most warmly for your support and commend this report to you.

Earlier in the year I was able to visit the Chapel of the House of Mercy at Horbury, near Wakefield. This Chapel contains some of the very earliest Kempe glass (1871 *et seq.*), and is mentioned by Wyndham Hope Hughes in his *Diary*, so it is definitely his work. The House of Mercy was founded originally as an offshoot of the House of Mercy established in Windsor and known to us as the home of the Clewer Sisters. The Horbury Sisters were also well known for their embroidery, though the ‘penitents’ were confined to doing laundry work. The House of Mercy closed and became the Convent of St Peter, and when the Convent too closed (in 1995) it became for a short time a Girls’ boarding school. It is now a school for children with severe learning, behavioural and social difficulties.



The main chapel is no longer used, except for music practice, and the side chapel (a private chapel for the nuns) is now simply a store room for old chairs etc. (All this is for context as you will see.) I had wanted to see the W window of the Chapel. The *Corpus* (YOR[WR] 48.5) describes it simply as ‘Circular’ 6ft diameter. This is misleading. It is a ‘wheel’ window of plate tracery. In the central

quatrefoil the Crowned Virgin sits with the Christ child standing on her knee. In the eight spaces between the eight spokes of the wheel are censing angels, superbly drawn and painted - each one quite different from the others in action, vestments and thurible: the overall impression is almost as if the wheel is in motion. This is, in my view, the first window of outstanding quality produced by the Studio, see photograph above.

Around the outside of the wheel are eight circular medallion windows, each depicting an angel playing a different musical instrument: hurdy-gurdy, portative organ, tambourine etc. This I think must be among the earliest of the Kempe angel musicians - although Hughes was at this time also painting angels onto the pillars of St. Paul's Lorrimore Sq., all of which were destroyed when the church was bombed during the Blitz. I had assumed this would be the only early Kempe work at the Convent. Not so, there are three windows by Hughes in the chapel that are not listed in the Corpus. I say confidently 'by Hughes, because they are absolutely in the same style as his work at Clayworth (Notts.) which Christine and I had visited the previous day en route to Yorkshire. The S aisle of the Chapel has five lancets, and the Corpus records only the westernmost ones, which are 1898 and 1905. The Kempe association with this chapel spans 1871 - 1920: can any other building beat this span of almost fifty years I wonder? The three that the Corpus omits are S aisle 1st E Angel Gabriel, 2nd E BVM (these two together form an



Annunciation - and the only earlier Annunciation than this one that I know of is at St. Bridget's, W Kirby (Cheshire, 1870), 3rd E St Peter. There is no doubt at all that these are Kempe

windows: perched on two of the pinnacles of the canopy work are a pair of eagles, each with the word 'Vigilate' in a scroll in their beaks. This is a private signature Kempe often uses, throughout his career.

It shows too just how closely Kempe will have worked with Hughes to ensure that they were 'his' windows, even if the composition owes everything to Hughes' draughtsmanship.

But there is yet more. The private chapel of the nuns (a later addition with Kempe windows of 1899) is now sadly just a store room piled high with old chairs and general junk. But at the back of the room is a Kempe reredos painted by Hughes, which must originally have been behind the main Altar until replaced in the 20th century by a marble reredos. I wonder if this is among the very first of Kempe's altarpieces?

I am confident that this is by Hughes: the early Italian Renaissance background is typical of him, and the figure of St Peter is strikingly close to the St Peter on the pulpit of All Saints Jesus Lane - even down to the hair and the shape of the beard. The pulpit is 1875. I would put this reredos somewhere between 1871 and 1874.



Unfortunately, the painting (8ft x 4ft) has been stored for much of the last century close to a south facing window and had faded very badly. I have enhanced the colour in the upper image to give an idea of what it might once have looked like. The photograph above shows it in its present state.

Treasurer's Report

John Shaw

The Trust's financial position greatly changed in 2016 with the receipt of the substantial legacy of £261,000 from the estate of Francis Graves, a former Kempe Society member and Trust Supporter. This has put a completely new complexion on the controls and application of the Trust funds.

Firstly, because of maximum banking guarantee of £75,000, we have had to open four new accounts in which to invest the funds. It is never easy to find deposit accounts into which to place charity funds, but this has now been achieved and completed, although like everyone, we are currently suffering from very low interest rates. The Trustees have looked at longer term financial investments but these have too many constraints and expenses for our purposes and so have been discounted for the present.

Secondly, on the application of the funds, the Trustees have in the past limited the annual grant to £1,000 per annum based on our past capital of approx. £45,000 which had been built up over the years since 1992. A decision has now been made to increase the annual grant award available to £40,000 per annum with a further contingency available of £10,000, and you will read elsewhere in this report the successful efforts made and responses received in hitting this target in 2017.

The Income & Expenditure Account includes the following:

- A grant of £1,000 (pre-legacy) made in 2016 to St. Mary's Monmouth for mullion repair adjacent to the Four Rivers window.
- A grant of £10,000 (in accordance with the secondary purpose described in the Trust Deed) was made to Adrian Barlow towards the expenses incurred in producing his two books on Charles Kempe. Royalties accruing from xxx will be paid by Lutterworth Press directly to the Trust.

- The supporters meeting in York showed a loss of £195 which was underwritten by the Trust.
- A panel of Kempe glass portraying *Prudentia* which was part of the Liskeard archive purchased by the Trust, was donated to the Ely Stained Glass Museum. This asset has been written off in the accounts at £500.
- The accounts are now fully audited by an independent auditor.

The opening capital for 2016 of £45,324 has increased to £296,061 at year end as a result of the legacy and net outgoings for the year amount to £10,305.

The trustees would like to thank all those who made donations either as one-off gifts or as standing orders to the Trust. These help us in the day to day operating costs of the Trust which the Trustees keep to the minimum.

The Financial Report for the year ended 31st December 2016 is included below in this report for your perusal.

Thank you for your continuing interest and support.

THE KEMPE TRUST

FINANCIAL STATEMENTS FOR THE YEAR ENDED 31/12/16

Charity number: 1014062

BALANCE SHEET as at 31/12/16

£ 2015		£ 2016
	<u>Capital & Reserves</u>	
45,859	Opening Capital 01/01/16	45,324
-535	Add. Excess of Income over Expenditure	250,737
45,324	Capital as at 31/12/16	296,061
	<u>Represented By</u>	
115	Current Account - Santander	1,391
1,911	Current Account - CAF Cash	98,842
	Deposit Accounts:	
37,298	- Scottish Widows 90 Day Notice	40,479
	- Shawbrook Bank	75,049
	- Charity Bank	75,000
		290,761
6,000	Kempe Archive - Cost	6,000
	Items donated to Ely Glass Museum	(500)
		5,500
	Creditor - Examiner's Fee	(200)
0	Loan to Kempe Society	0
45,324		296,061

INCOME AND EXPENDITURE ACCOUNT

For the year ended 31st December 2016

	Unrestricted General Reserve	Designated Special Reserve	TOTAL FUNDS 2016	2015
INCOMING RESOURCES				
Gifts - Covenanted	1,326		1,326	1,260
Gifts - Uncovenanted	40		40	75
Gift Aid Tax Claim	207		207	186
Members Weekend	638		638	69
Book Sales			0	90
Interest	230		230	128
Legacy		261,042	261,042	0
TOTAL INCOMING RESOURCES	2,441	261,042	263,483	1,808
RESOURCES USED				
Grant - St. Leckhampton			0	1,000
Grant - Spring Bank Arts Centre			0	1,000
Grant - St. Marys Mommouth	1,000		1,000	0
Grant - A. Barlow - Book Production	10,000		10,000	0
Kempe Archive disposal	500		500	0
Members Weekend	833		833	0
Printing & Postage			0	61
Annual Report Production	143		143	166
WEB Hosting & renewal			0	33
Trust Flyer Production			0	83
Victorian Society Subscription	60		60	0
Audit Fees	200		200	0
Bank Fees	10		10	0
			0	
TOTAL RESOURCES USED	12,746	0	12,746	2,343
Net (outgoing)/incoming resources for the year	(10,305)	261,042	250,737	(535)
Balance brought forward	45,324	0	45,324	45,859
Balance carried forward	35,019	261,042	296,061	45,324

Grant disbursements

Philip Collins

2017 is the first year since the foundation of the Kempe Trust in 1992, that it has been able to make substantial and multiple grants and it is planned that these will now continue on a yearly basis.

Six applications for grant aid were received and these were considered at a meeting of the Trustees in September. As a result, it has been possible to fund in full the following projects which are listed by county and reference number as they appear in the *Corpus of Kempe Glass in the UK and Ireland*:

St Paul Galashiels Selkirkshire (SEL 1.3) - £5,200 for repair and conservation of North Transept NE window (see detail above).



St Mary Newton Flotman Norfolk (NORF 21.1&2)
£2,518 for conservation and repairs to east Chancel and West Tower windows.

Holy Sepulchre Northampton (NORT 22.1)
£30,800 for conservation and repairs to North Aisle East window

St Peter Clayworth Nottinghamshire (NOT 11.2)
£1,650 for conservation and repair to South Chancel window

St John the Baptist Crowthorne Berkshire £5,000 (BER 17.1)
£5,000 for repair and conservation of East window

St John the Baptist Thaxted Essex (ESS 29.4) £17300 for conservation of medieval glass previously restored by Kempe Studio in 1907. This grant deferred until 2018

Lindfield Bells

Nick Rowe

I am pleased to report that we had a good meeting with Lindfield over the Kempe bells in August. Lindfield have undertaken to prepare some notes of the meeting, but in the meantime we thought you would like at least my view of the discussions.

Present for Lindfield were Roy Marshall (bell and clock project manager), Richard Hutchings (tower-captain) and Sarah Beeston for the bell ringers, and their architect Mark Anderson. Roy Marshall lead us round the interior of church, showing us the Kempe windows, the screen and the ground floor of the tower. We then retired to The Tiger to meet over coffee.

After introductions, Elizabeth ‘grabbed the lead’ from Roy Marshall, cutting through to our concerns. I do commend Elizabeth for carefully mustering her arguments, and having a working knowledge of the bells with which to lead the discussion. Whether we get a new proposal including the bells we shall see, but Lindfield are listening to us now.

It appeared that the Lindfield’s position was that they had been working on this project for over two years, and very early on decided that there was a problem with the bells, and had sought the necessary advice to confirm their proposal to have a new peel of bells would be the answer. Richard Hutchings was a down-to-earth tower captain, but in full support of replacement as the only answer. The feeling was with a good answer, why look at another, possibly more challenging or expensive answer, even if it was a possible alternative.

Elizabeth very forcefully challenged Lindfield that they had not sufficiently recognised the importance and significance of CEK nationally and locally. With this significance, Elizabeth then very forcefully questioned why an alternative proposal which would incorporate the three Kempe bells in a new peel had not been pursued – with sufficient knowledge of the bells to argue the point.

The comments of the DAC were raised by us. These were included in Roy Marshall's covering letter submitting the Application for Formal Advice to the DAC. (This letter dated 30th June 2017 was in the package forwarded to us as a dropbox link via Philip, email dated 05.07.2017).

Specifically we challenged Lindfield on p5 of their letter, which contain the core DAC comments:

Para 4 *"The Committee noted that the most contentious aspect of the proposals would be the melting down of the Kempe bells...."*

Para 5 *"On balance, the Committee agreed that it was not convinced....However, if the parish is able to demonstrate that it has looked at all the options it would be in favour of recommending the works..."*

It became evident that in response to the requirement to demonstrate..., Lindfield were intending to base their re-state their earlier research (for example the engineers had only been asked if the structure could withstand the new bells proposal, ie not whether it could withstand a different proposal).

HOWEVER, at the end of the meeting, Roy Marshall undertook to properly look into the option of a new proposal with a bell design incorporating the Kempe bells so that Lindfield could comply with the DAC requirement. This could not really be done in time for the September DAC meeting, so he agreed to ask the DAC to defer considering their submission to a later meeting. Roy Marshall also undertook to keep the Trust (through Elizabeth) informed of their 'demonstration' to give us the opportunity to see and comment on it.

The Report cover illustrates the Kempe Mark on one of the three bells given by Charles Kempe to All Saints Church Lindfield in 1887 commemorating Queen Victoria's Golden Jubilee. They are currently under the threat of being melted down by the PCC a course of action to which the Kempe Trust is formall yand forcibly objecting.

Philip Collins

Saturday 17th September was bright and sunny though with a chilly breeze swirling around the West door of York Minster. Inside it was pleasantly warm and gradually the Kempe Trust supporters arrived and renewed friendships as we awaited the Minster stained glass tour guide. There were thirty of us in total, very slightly down on last year's turnout, but enough to ensure that the day ahead would be just reward for all the work that one of our Supporters, Pamela Martin, had done in organizing our visit to the Minster and being accommodated and fed at The Belfry a stone's throw away in Stonegate.

Our guide arrived and prefaced her tour by explaining how the Minster had examples of stained glass from the 12th century onwards. We began in the North Aisle where one window, given by a bell founder advertised that fact with numerous little bell motifs. On to the incredible Five Sisters window a *tour de force* of grisaille, the Chapter House, Kempe's glass in the North Transept and the great East Window. We were privileged to enter a South Aisle chapel normally reserved for private prayer to see the window containing an image of Cardinal Kemp, before arriving at the South Transept. Here Adrian took over and demonstrated, by studying the adjacent 15th century glass, how Kempe had assimilated it in his own glass which was alongside.

A short walk took us down Stonegate to The Belfry, the venue for the rest of our day. After a welcome coffee, Adrian delivered the first of his talks on *Kempe in Yorkshire* as interesting and informative as ever. Pamela had organized a magnificent buffet lunch, the tables groaning with savories, cakes and fruit (even pomegranates, which surely would have gained CEK's approval!). Then followed the Supporters AGM which updated those present with a resumé of the Trust's activities over the past year. The day closed with Adrian's second lecture called *Kempe and his friends* which drew on research, some of which Adrian will be including in his forthcoming book on

Kempe. The final word of thanks must go again to Pamela for all her work in making this successful day possible.

Sad and happy news

Since the last Report we are sad to report the death of our Patron Peter Gibson OBE (see separate page). We also regret to report that David Jewell, one of our longest standing members and supporters, has died. He will be sadly missed by all of us who knew him. On a happier note we send congratulations to our fellow Trustee Tom Kemp-Evans on the occasion of his marriage to Supporter Kirsty Saul.

Items available for purchase

● *The Kempe Mark* by Philip Collins. Off-print of article about the Kempe logos in *BSMPG Journal* @£4 ● *The Corpus of Kempe Stained Glass in the UK and Ireland* 369pp 4b&w illustrations £22 All prices include postage. Cheques should be made payable to: The Kempe Trust and sent to 41 York Avenue, Crosby, Liverpool, L23 5RN.

The Trustees of the Kempe Trust



Elizabeth Simon



Philip Collins



Adrian Barlow



Nick Rowe

John Shaw

Printed by CS Digital, 44 Crosby Road North, Crosby. Liverpool
L22 4QQ. Website: www.csdigital.uk.com

The cover photograph illustrates the Kempe mark on Bell No.2 All
Saints Church Lindfield,, Sussex